GUITAR • VOCAL

CHERRY LANE MUSIC COMPANY

Guitar one Approved

Blizzard of Ozz

Cover art courtesy of Monowise Limited

ISBN 1-57560-437-X

Visit our website at www.cherrylane.com

RANDY RHOADS REMEMBERED

by Ozzy Osbourne

The biggest battle I had with Sabbath was that since I don't play an instrument I had to hum my musical ideas. They never had the patience to try and listen to where I was coming from. Randy Rhoads was the first guy who ever sat down with me and listened to my humming and worked with it. For instance, with "Suicide Solution" I was walking past Randy's dressing room and he was just knocking around. I said, "What a great riff!" He said, "What riff?" I said, "What you just played." So we worked it out and had a song.

Randy came along and he was such a gentle person. He would offer his seat to your mother and open a door for a lady. He also had style as a guitarist, and you don't have to sit there for three hours to realize a man's got class and style. Randy was one of the classiest individuals I've ever had the privilege of knowing. He was also very deeply into music. I would say, "Randy, I'm stumped on this section and we're gonna need a track for the album and it's driving me nuts." He'd say, "Don't worry; we'll get one."

I think Randy's high point on the *Blizzard* album was the guitar solo on "Revelation (Mother Earth)." It was a step forward for him. You know when you've got something in the studio, and Randy knew straight down the line. He knew what he wanted. On our first British tour he wasn't getting the sound that made him feel good and he would scream and go nuts until he got that sound. We had a special pedal board custom designed to his specifications. He talked to the guy for hours until it was exactly what he wanted. Where a lot of guitarists know exactly what they want but not how to get there, he knew everything about how he wanted to sound. He was a very professional, artistic man. Randy was as much of an artist as a painter. He was pictorial in his playing.

Clockwise, from bottom left: Ozzy Osbourne, Rudy Sarzo, Randy Rhoads, Tommy Aldridge
Photography by Ross Halfin

When we did "Crazy Train" Randy spent three days and nights in the studio. It was driving me nuts. I walked and said, "Randy just play as your heart tells you to play. Play as if you're in front of an audience." Guitar players want to impress other guitar players. I said, "Listen, we're not out there to sell records to other guitar players. We're out there to sell records to people. If you have to bang your guitar with a stick and it makes a funny noise which turns a song into a song, then do it."

I'll never forget when we first got "Goodbye to Romance" together. As it happens, I was walking in my house humming the melody. I used to be McCartney mad. I loved the Beatles and "Romance" is kind of Beatlesque. Anyway, Randy phoned his mom and tried to play it for her over the phone. Obviously she couldn't hear it well, but she did pick up on Randy's excitement. Many of the songs on *Blizzard* were put together in an old mill house by a river in Wales. When "Crazy Train" was ready we went down to the local pub and played it for the people who were there. When they started moving about we knew it worked for other people. We knew it sounded good to us, but until then we didn't know how it would really go over.

Some nights Randy would give me a spine chill. His live playing was so unpredictable. He wouldn't think about it; he would just go for it. He wouldn't wonder if his ideas would fit the song structure; he would just play them as if they would.

The day he died it was like a Fellini movie. It was craziness and he was dead. When someone dies of cancer you know he wasn't well. At the end of his life Elvis looked like he was on his way out. But Randy was at the beginning of his life and bursting forward. He was just maturing. You should have heard him playing classical guitar at the end of his days. He said to me once that he wanted to quit the rock business. I said, "Why on earth do you want to do that? You're just getting a taste of success." He said that didn't bother him and he wanted to get a degree in classical guitar. He bought a Spanish classical guitar for $2,000 and spent his days and nights with it. He lived for guitar. In every town he'd have tutors. He didn't have a big head, he just wanted to learn. He would have a classical tutor come to his room every single day and work out these new structures.

Randy was so funny sometimes. I remember one occasion in Canada where the guy at the bar was playing "My Way" all night. Randy went to his room, picked up his Pignose amp, and brought it down to this bar with all these old farts and started wailing along with the piano player. I was on the floor.

I can tell you that there are no songs we did in the studio that haven't already come out. Just before he died he started to work on new sounds. He had his pedal board set up for an echo thing. He was bouncing chords off the echo. He was consistently writing. If he wanted to do a solo album, he could have done one in a week. On the last night before he died, he was working on classical modes. He would work on his playing day and night and do the gigs at the same time.

Reprinted Courtesy of
Guitar Magazine

I DON'T KNOW

Words and Music by
Ozzy Osbourne, Randy Rhoads and Bob Daisley

G5
F
P.M.
G5
F
Full
P
P P
sl.
1/2
(Gtr. 5 out)
Interlude
Dsus4/A
D/A
G5/D
C5/G
N.C.
Gtr. I
Dsus4/A
D/A
G5/D
N.C.
Full
Dsus4/A
D/A
G5/D
C5/G
N.C.
sl.
Full

w/Rhy. Fig. 1 (7 times)
G5
F
Gtr. V
grad. release
hold bend
*Tap w/edge of pick.
loco
*trem. bar
trem. bar
P.M.
*Trill while diving w/bar.
**Depress bar before striking note

D5/A
N.C.
Dsus4/A
D/A
G5/D C5/G
G5/D
N.C.
It's up to you.
It's up to
P.M.
sl.
1/2

Dsus4/A
D/A
G5/D C5/G
D5/A
N.C.
Dsus4/A
D/A
G5
N.C.
you.
It's up to you.
Go, go, go!
P.M.
pick slide

Guitar solo
G5
Gtr. V
8va
F
Full
w/ dist. tone
Rhy. Fig. 1
(end Rhy. Fig. 1)
P.M.

(end half time feel)
F
D
C
win or lose.
It's up to you.
(Gtr. IV out)
(Gtr. III out)
sl.
(Gtr. II out)
F5
Em
D5
C5/G
G5
Dsus4/A
D/A
G5/D
C5/G
Gtr. I
P.M.

C
G/B
F
the game, it's if you win or lose.
You can choose.
sl.
P
H P
D
C
G/B
Don't con - fuse

F
D
C
You got - ta be - lieve in fool - ish mir -
G/B
F
D
a - cles.
It's not how you play

Gtr. IV
D
C
G/B
F
Gtr. III
sl.
Gtr. II
sl.
D
C
G/B
No - bod - y ev - er told me. I found out for my - self.

N.C.(C5) (G5) A5 N.C.(G5) (F#5) F5
I don't know!
Half time feel
Bridge
D C G/B F
Gtr. IV
Harm.
mp
w/clean tone
Pitch: G
Pitch: G
Gtr. III
mp
w/clean tone
Gtr. II
mp
w/pick & fingers
let ring throughout
Gtr. I
(Gtr. I out)

G5
D5/A
N.C.(G5)
A5
B5/A
P.M.
P.M.

C5/A
N.C.
P.M.
sl.

2.
Dsus4/A
D/A
G5
N.C.(C5)
(G5)
know! (w/echo repeats)
I
don't
P.M.

Dsus4/A
D/A
G5
N.C.(C5)
(G5)
Dsus4/A
D/A
G5
know!
I
don't
know! (w/echo repeats)
P.M.
P.M.

Chorus
G5
D5/A
D/F#
Fsus2
Ev - 'ry - one goes through chang - es
You got - ta be - lieve in some - one,
*T
P.M.
1/2
*T - Thumb on ⑥
looking to find the truth.
ask - ing me who is right.
Don't look at me
Ask - ing me who
for an - swers.
to fol - low.
Em
D5
C5/G
To Coda
Don't ask me, I don't
Don't ask me, I don't
let ring
1.
Interlude
A5
B5/A
C5/A
know! (w/echo repeats)
sl.

G5 D5/A N.C.(G5) A5 B5/A
the fi - nal day?"
will nev - er show?
P.M.
P.M.
C5/A G5 D5 A5
What's the fu - ture of
Fools and proph - ets from
P.M.
Harm.
P.M.
B5/A C5/A G5 D5/A N.C.(G5)
man - kind? How do I know I got left be - hind?
the past, life's a stage and we're all in the cast.
P.M.
P.M.
sl.
A5 B5/A C5/A
P.M.
P.M.
P.M.
sl.

Dsus4/A
D/A
G5/D
N.C.
sl.
P.M.
steady gliss.
sl.
A5
B5/A
P.M.
P.M.
C5/A
G5
D5/A
N.C.(G5)
A5
sl.
P.M.
P.M.
sl.
B5/A
C5/A
N.C.
8va
P.M.
P.M.
D.S. al Coda
Coda
A5
know!
8va
sl.

CRAZY TRAIN

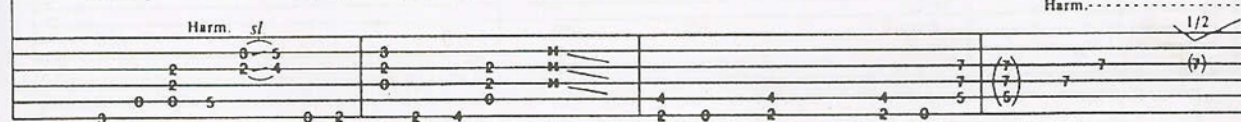
Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

F♯5II
F♯5
E
D5
C♯5
8va
Full
sl.
rake
B5
A5
G♯5
trem. bar
1/2
loco

A5
E5
F♯5
D5
E
things_ are_ go - ing wrong for me._
P.M.
sl.
You've got - ta lis - ten_ to my words,_
yeah,_
yeah.
Guitar solo
C♯5
B5
G♯5
Full
1/2
Hold bend
T P H P H
sl.

A5
E
F♯5
A
go - ing off___ the rails___ on a cra - zy train___
Harm.
(15ma)
P
To Coda
1.
E5
F♯5
D5
E
Let's go!
P.M.
A
E/A
D/A
A
E/A
sl.
sim.
2.
Bridge
D/A
A
(D5)
E
F♯5
2. I've
I know that___
rake
pick sl.
sl.
(8va)
Microphonic feedback

F♯5
D5
A5
E
life's a bit - ter shame.
driv - ing me in - sane.
who and what's to blame.
I'm go - ing off the rails
A.H.
(15ma)
sl.
P
Play Fill 2 2nd time;
Fill 5 3rd time
N.C. (F♯m)
on a cra - zy train.
I'm
Full
Fill 2
Fill 5

1st, 2nd,3rd Verses
Repeat Rhy. Fig. 1 (7 times)
A E/A D/A A E/A D/A A
1. Cra - zy, but that's how it goes.
2. lis - tened to preach - ers, I've lis - tened to fools. I've
3. Heirs of a cold war, that's what we've be - come. In -
*Sing cues notes 2nd, 3rd times
Play Fill 3 3rd time
Mil - lions of peo - ple liv - ing as foes.
watched all the drop - outs who make their own rules. One
her - it - ing trou - bles, I'm men - tal - ly numb.
Resume Rhy. Fig. 1
May - be it's not too late
per - son con - di - tioned to rule and con - trol,
Cra - zy, I just can - not bear.
*Sing cue notes 2nd time only.
to learn how to love, and for - get how to hate.
the me - di - a sells it and you live the role.
I'm liv - ing with some - thing that just is - n't fair.
*Sing cue notes last time only
Play Fill 1 2nd time
Play Fill 4 3rd time
E/A D A F♯5 D5
Men - tal wounds not heal - ing,
Men - tal wounds still scream - ing,
Men - tal wounds not heal - ing,
Harm. (8va)
P.M.
sl.
pick sl.
bend neck
Fill 1
Fill 3
Fill 4
Harm. (15ma)

B5
A5
G♯5
E5
D.S. al Coda
8va
Full
Full
sl.
Coda
(D5)
E
F♯5
A5
E5
P.M.
D5
w/Ad lib vocals
Begin fade
Fade out

GOODBYE TO ROMANCE

Words and Music by
John Osbourne, Robert Daisley and Randy Rhoads

*Two gtrs. arr. for one.
**Chord names reflect gtr. and bass (throughout). Chords are implied till Verse.

***Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

Bm9 F#m7 G6 A7sus4 A7 A7sus2 A7

mor - row, will __ I find the sun __ or will it rain?
bro - ken wings _ can't hold me down, _ I'm free a - gain. The

Gr. II

H H H sl.

clean tone

Gtr. I

H H

H

D.S. al Coda I
G6
A7sus4
A7
I said,
(cont. in Fill 1)
8va

w/Rhy. Fill 2
Coda I
A7sus4
A7
(Gtr. II out)
D
A/C♯
we'll_ meet in the end.
Gtr. III
Gtr. I
let ring

Bm
G
A
G6
A7sus4
A7
And the

D
and to all___ of you,___
and to all___ of you.___ Come on now!
sl. Gtr. II
(Gtr. II out)
Gtr. III
f
dist. tone
Guitar solo
w/Rhy. Fig. 1 (2 times)
D
Gtr. III
A/C#
8va
Bm
Bmadd4/A
rake
Full
G6
A7sus4
A7
1/2
D
loco
A/C#
Bm
Bmadd4/A
P.M.

2.
D
A/C#
Bm
A7
Bridge I
Em7
And I feel the time is right, al-though I
let ring
sl.
let ring
A7
D
know that you just might say to me, "What ya gon - na do?
What ya gon - na do?" But I have to take this chance, good-bye to friends and to ro - mance
Em7
A7

Bm
Bmadd4/A
G6
A7sus4
A7
mance, yeah,
good-bye to friends.
I tell ya.
Rhy. Fill 1
(end Rhy. Fill 1)
let ring
(end Rhy. Fig. 1)
D
A/C#
Bm
Bmadd4/A
G
3rd time to Coda I;
4th time to Coda II
Good - bye to all the past.
I guess that we'll meet,
Rhy. Fig. 2
(end Rhy. Fig. 2)
let ring
let ring
let ring
A7sus4
A7
1.
D
A/C#
Bm
A7
we'll meet in the end.
2. I've
Rhy. Fill 2
(end Rhy. Fill 2)
sl.

Bridge II
w/Rhy. Fig. 1 (2 times)
D A/C# Bm Bmadd4/A G6
weath-er's look-in' fine, and I think the sun will shine a - ga - a - ain.
A7sus4 A7 D A/C# B Bmadd4/A
And I feel I've cleared my mind, all the past is left be - hind a - ga -
(Gtr. III out)
D.S. al Coda II
G6 A7sus4 A7
a - ain. I said,
Coda II
w/last bar of Rhy. Fig. 1
w/Rhy. Fill 1
A7sus4 A7
we'll meet in the end.
Outro
w/Rhy. Figs. 1 & 2
D A/C#
(Sing 1st time only)
* Gtr. IV
* Synth arr. for gtr.
Repeat and fade
Bm Bmadd4/A G6
w/Rhy. Fill 1
A7sus4 A7

DEE

Music by Randy Rhoads

SUICIDE SOLUTION

Words and Music by
John Osbourne, Robert Daisley and Randy Rhoads

A5

___ *(w/echo repeats)*

Gtr. II

sl.

P.M.

sl.

sl.

Gtr. I

Fdbk.

Fdbk.

Fdbk. pitch: E

C5/A B5/A G5/A A5 B5/A C5/A D5/A G5/A
A5 C5/A G5/A A5 C5/A G5/A A5 N.C. 1/4 A5 C5/A G5/A A5
P.M. sl.
4th Verse
C5/A G5/A A5 N.C. A5 C5/A G5/A A5 C5/A G5/A A5 N.C.
4. Wine is fine, but whis - key's quick - er.
Harm. (15ma) trem. bar
A5 C5/A G5/A A5 C5/A G5/A A5 N.C. A5 C5/A G5/A A5
Su - i - cide is slow with liq - uor. Take a bot - tle, drown
C5/A G5/A A5 N.C. A5 C5/A G5/A A5 E5 D5 C5 G5 A5 C5/A G5/A A5
your sor - rows, then it floods a - way to - mor - rows.

G5/A A5 N.C. A5 C5/A D5/A G5/A A5 N.C.
hell on this earth.___ (w/echo repeats)
A.H. (15ma)
1/2
trem. bar
P.M.
sl.
A.H. pitch: E
2.
D5 E5
Interlude
A5
real - ly a - bout?___
I ___ know, peo - ple, (w/echo repeats)
1½
trem. bar
C5/A B5/A G5/A
you real - ly know where it's at.___
(Ah. Ah, ah.)
You got - ta! (w/echo repeats)
Fdbk.
(8va)
pick slide
steady gliss.
Pitch: G
w/voc. ad lib (next 3 bars)
A5 C5/A D5/A G5/A A5 B5/A
Watch! Get the flags out!
P
*With one of gtr.'s vol. knob set to zero, flick toggle switch to "on" position in rhythm indicated.

C5/A G5/A A5 N.C. A5 C5/A G5/A A5 E5 D5 C5 G5
the reap - er. You can't es - cape the Mas - ter Keep - er.
don't see, the reap - er's you and the reap - er is me.
sl.
P.M.
Bridge
N.C. B5 C#5 D5 C#5 N.C. B5 C#5
'Cause you feel life's un - real and you're liv - ing a lie. Such a shame, who's to
Break - ing laws, knock - ing doors, but there's no one at home. Made your bed, rest your
D5 C#5 B5 A5 N.C. B5 C#5 D5 C#5 A5
blame, and you're won - der - ing why. Then you ask from your cask, "Is there life af - ter birth?"
head, but you lie there and moan. Where to hide, su - i - cide is the on - ly way out.
1.
N.C. B5 C#5 D5 E5 A5 C5/A D5/A
What you saw can mean hell on this earth, (w/echo repeats)
Don't you know what it's
trem. bar

A5
C5/A
D5/A
G5/A
A5
N.C.
A5
C5/A
D5/A
a - way to - mor - rows. (w/echo repeats)
1/2
A.H.
(15ma)
trem. bar
P.M.
P.M.
P.M.
P.M.
A.H. pitch: G

2nd, 3rd Verses
G5/A
A5
N.C.
A5
C5/A
G5/A A5
C5/A
G5/A A5
N.C.
2. E - vil thoughts and e - vil do - ings.
3. Now you live in - side a bot - tle.
1/2
sl.
P.M.
P.M.
P

2nd time Gtrs. I & II substitute Rhy. Fill 1
A5
C5/A
G5/A A5
C5/A
G5/A A5
N.C.
A5
C5/A
G5/A A5
Cold, a - lone, you hang in ru - ins.
The reap - er's trav - el - ing in full throt - tle.
Thought that you'd es - cape
It's catch - ing you, but you
sl.
P.M.
H P
H P

Rhy. Fill 1 (Gtrs. I & II)
Full
sl.
trem. bar
P.M.

MR. CROWLEY

Words and Music by
Ozzy Osbourne, Randy Rhoads
and Bob Daisley

Ending Guitar Solo "Outro"

Interlude
Rhy. Fig. 1
Dm
Bb
C
Dm
Gtr. I
Riff A
a tempo
sl.
H
Gtr. II
Riff A1
a tempo
Bb
Em7b5
A
Repeat Riff A, A1, & Rhy. Fig. 1
Dm
Bb
C
Was it po - lem - i - c'lly sent?
Dm
Bb
I wan - na know what you meant.
Em7b5
A
I wan - na know, I wan - na know what you meant. Yeah.

A
3rd Verse
Dm
Bb5
Mis - ter Crow - ley,
won't you ride my white horse?
Depress trem. bar slowly
pick slide
H P P
Dm
Bb5
Mis - ter Crow - ley,
it's sym - bol - ic, of course.
Ap -
pick slide
H P P
C5
F
D(m)5
proach-ing a time that is clas - sic,
I hear (the) maid - ens call.
Ap -
Muted
C5
Bb5
A
proach-ing a time that is dras - tic,
stand - ing with their backs to the wall.
poco rit.
sl.

C
Dm
8va
Full
slow bend
Bb
Em7b5
(D④open)
A
Asus4
1/2
loco
1½
wide vib.
(trem. bar)
Hold bend
C5
(⑥ open E)

Dm
Bb5
- ing, in noc - tur - nal rap - port.
Un -
pick slide
H P P
C5
F
Dm5
cov - er - ing things that were sa - cred, man - i - fest on this earth.
Ah, de -
H P
P
sl.
C5
Bb5
A
ceived in the eye of a se - cret and they scat - tered the af - ter - birth.
H
Depress trem. bar slowly
Guitar solo
Dm
Bb
Full
P

Dm
Bb5
- ley, did you talk with the dead?_ Your
sl.
H P P
C5
F
D(m)5
life-style to me_ seemed so trag - ic. With the thrill of it all_ you
H
sl.
C5
Bb5
A5
fooled all the peo - ple with mag - ic. Yeah, you wait - ed on Sa - tan's call._ Mis - ter Charm -
P
2nd Verse
Dm
Bb5
- ing, did you think you were pure?_ Mis - ter A - larm -
sl.
H P P
slight vib.

Asus4
A
Full
Begin fade
Dm
8va
Gm
C
rake
F
Bb
Em7b5
loco
Asus4
A
Dm
Gm
C
F
Bb
Fade out

NO BONE MOVIES

Words and Music by John Osbourne,
Robert Daisley, Randy Rhoads and Lee Kerslake

A D/A A D/A A D G A7 D5 G5
Gtrs. I & II
8va
loco
sl.
Full
Rhy. Fig. 5
(end Rhy. Fig. 5)
let ring
w/Rhy. Fig. 5 (3 times)
A7 D5 G5 A7
Gtr. III
1/4
D5 G5 A7 D5 G5
1½
w/Rhy. Fig. 3
A5 D/A A D5 G5 A5 D/A A
hold bend
P

w/Bkgd. Voc. Fig. 1 (13 times)
8va
Full
End Rhy. Fig. 3
let ring
grad. bend
loco
Rhy. Fig. 4
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (3 times)
Gtr. III
hold bend

w/Rhy. Fig. 2 (3 times)

A D Dsus4 D A D

sl. 8va

sl.

8va Dsus4 D A D Dsus4 D

loco 8va

P.M.

2nd & 3rd times
Gtrs. I & II subsitute Rhy. Fill 2
D9(no3rd)
A5
G5
E
A blue ad - dic - tion, I live in dis - gust.
Deg - ra - da - tion, (I'm) be - ing eat - en by lust.
P.M.
let ring
grad. bend
Chorus
w/Rhy. Fig. 1 (Gtrs. I & II)
A5 D5 G5
No bone mov - ies.
To Coda
w/Rhy. Fill 1 (Gtr. I)
E5 A5/E E
D5 G5/E D5/F# D7/F#
1.
1.3. Vocal tacet
2. Flaps.
Gtr. II
Gtrs. I & II
sl.
2.
Guitar solo
A D Dsus4 D
*Gtr. III
w/dist. & slide
steady gliss
Gtrs. I & II
Rhy. Fig. 2
(end Rhy. Fig. 2)
P.M.
*① = D
Rhy. Fill 2 (Gtrs. I & II)

Additional Lyrics

2. Inspiration that's blue and uncut.
   Can't kick the habit, obsession of smut.
   Voyeur, straining, in love with his hand.
   A poison passion, a pulsating gland. *(To Chorus)*

3. I shouldn't do it. The guilt tells me why.
   I just can't stop it. I try and I try.
   X-rated demon that lives in my head,
   Hungry for bodge and he wants to be fed. *(To Chorus)*

REVELATION

Words and Music by
Ozzy Osbourne, Randy Rhoads and Bob Daisley

*Chord names reflect gtr. and bass (throughout).
**Acous. gtrs.

B5
C5
B5
(end Rhy. Fig. 4)
w/Rhy. Fig. 4
E5
P.M.
8va
loco
sl.
B5
C5
B5
C5
Gtr. IV
A
E
open

w/Fill 1
E°
N.C.
E5
B7
P.M.
H H
H
P P
w/Fill 1
(cont. in slash)
sl.
B5
C5
Gtr. IV
*Gtrs. VI & VII
dist. tone
8va
H P
*Composite arrangement
**Play only lowest note of chord when P.M. is indicated (till end).
Guitar solo
open
Rhy. Fig. 4
loco
P
Fill 1
mf
w/dist.

1st time w/Rhy. Fig. 3
2nd time w/Rhy. Fig. 3 (1st 6 bars only)
Em
D#°
D
1.
G
A7/C#
F#m7b5/C
B
B/D#
Em
B+
(Gtr. V out)
2.
G
A7/C#
F#m7b5/C
Gtr. V
B5
C5
N.C.
N.C.
E5
Bb5
N.C.
(Gtr. V out)
E°
Gtr. IV
sl.
H
let ring
N.C.
Gtr. IV
E5
Bb5
N.C.
E°
H
let ring
N.C.
E5
Bb5
N.C.
1/2
E°
H
let ring
C5
B5
N.C.
Faster ♩ = 152
E5
P.M.

B C A B C A C5 B5 N.C. N.C. E5 B♭5 N.C.
Gtr. IV
sl.
E° N.C. E5 B♭5 N.C. 1/2 E° N.C. E5 B♭5 N.C.
H
let ring
E° C5 B5 N.C. ⑥ open E
Gtr. IV
(Gtr. IV out)
Gtrs. I & II
mp
(cont. in slash)
*w/ vol. knob
Interlude
2nd time w/piano solo (next 7¾ bars)
Em D♯° D G
Rhy. Fig. 3
let ring
A7/C♯ F♯m7♭5/C B B/D♯ Em B+
* Gtr. V
Gtrs. I & II
(end Rhy. Fig. 3)
*Piano arr. for gtr.
**Gtr. V to left of slash in TAB.

B C A B C A C5 B5 N.C. E5
I had a
let ring
let ring
Bridge
w/Rhy. Fig. 2
E5 B♭5 Fm/B♭
vi - sion: I saw the world burn and the seas had turned red.
* (The
*Synth. voice
E5 B♭5 Fm/B♭
The sun had fall - en, the fi - nal cur - tain in the land of the dead.
sun turned red.
The
E5
Mother, please show the chil - dren be -
land of the dead.
Gtr. IV substitute Rhy. Fill 2
(Resume Rhy. Fig. 2)
B♭5 Fm/B♭ N.C. E5
fore it's too late to find each oth - er. There's no one
Be - fore it's too late.
B♭5 Fm/B♭
win - ning. We must fight all the hate. Oh.
Fight all the hate.)
Rhy. Fill 2 (Gtr. IV)

Bridge
E5
Bb5
Fm/Bb
Fa - ther of all cre - a - tion, I think we're all go - ing wrong.
The course they're
Rhy. Fig. 2 (Gtr. IV)
let ring
let ring
sl.
sl.
E5
Bb5
Fm/Bb
tak - ing seems to be break-ing, and it won't take too long.
sim.
sl.
sl.
E5
Bb5
Fm/Bb
Chil - dren of the fu - ture, watch - ing em - pi - res fall.
sl.
sl.
E5
Bb5
Fm/Bb
Mad - ness, the cup they drink from. Self - de - struc - tion, the toll.
(end Rhy. Fig. 2)
pick slide
steady gliss.

B7/D#
B7♭9 Cmaj7 Bsus4/F# B/D#
Em
Em(add2)
Em
(end Riff A)
Harm.
(end Rhy. Fig. 1)
*Gtr. I plays lower note only;
Gtr. II plays higher note only.
1st, 2nd Verses
w/Rhy. Fig. 1 and * Riff A
B7
1. Moth - er, please for - give them, for they know not what they do.
2. Heav - en is for he - roes and hell is full of fools.
*Play w/variations ad lib.
2nd time, play 1st 9 bars only.
Gtr. II substitute Rhy. Fill 1
G
Look - ing back in his - tory's books, it
Stu - pid - i - ty, no will to live. They're
(Resume Rhy. Fig. 1)
D
seems it's noth - ing knew. Oh! Let my moth - er
break - ing God's own rules. Please let my moth - er
live.
live.
Gtr. I
(Gtr. 1 out)
Gtr. II
(Gtr. II out)
* Gtr. IV
dist. tone
*Two gtrs. arr. for one.

B5
P.M.
P.M.
(cont. in notation)
sl.
H H
sl.
H H
H
Outro
E5
Gtrs. VI & VII
D/F#
G5
1.
B5
sl.
H
let ring
Gtr. IV
*2nd time only, slide into 1st note.
2.
B5
Full
3.
B5
C5
C#5
D5
D#5
E5
Freely
N.C.
Gtr. VI
(Gtr. VI out)
Gtr. VII
slack
trem. bar
Gtr. VII
Segue to "Steal Away (The Night)"

STEAL AWAY
(The Night)

Words and Music by
John Osbourne, Robert Daisley
and Randy Rhoads

E5
D
Run a - way_ with me_ to - night._ Dream the dream_ and light_
P.M.
H
sl.
G5
B5
_ the light._ Hap - pi - ness_ is what_ you give_ to me._
* Flick pickup switch in specified rhythm.
Chorus
E
Steal_ a - way,_ steal_ a - way,_
1/2
H P
P
B
steal_ a - way_ the night._

B5/A
A5
B5/A
A5
B5/A
A5
B5/A
A5
B5/A
sl.
E5
C5
F♯5
B5
pick slide
E5
C5
F♯5
B5
H
3rd Verse
E5
D
Could it be a dream come true now that I am here
P.M.
H
sl.
G5
B5
with you? Tear - ful eyes of joy is some - thing new.
P.M.
sl.

Bridge
E5
B5
A5
G5
Asus4
A
Guitar solo
(Gm)
Full
(G°)
P.M.
(B5)
slow bend
1/2
1/4
Full

Chorus
E
Steal a - way,
steal a - way,
steal a - way
B
the night.
Interlude
E5
C5
F♯5
B5
E5
C5
F♯5
B5

G5
am free.
Bro - ken chains have fall - en all a - round
P.M.
sl.
B5
E5
Point my fin - ger at
A.H.
(15ma)
the fools,
D
bro - ken chains and bro - ken rules.
G5
B5
Let it be, re - bel - lion rules to - night.
Harm.
(8va)

way,
steal a - way
the night.
B
B5/A
A5
B5/A
A5
B5/A
A5
B5/A
A5
B5/A
A5
You got - ta steal it!
Come on, ba - by.
2nd Verse
E5
D
Now I've met your hon - es - ty.
You are here and I
P.M.
H
sl.

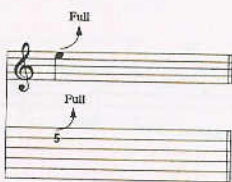
B5
E5
if you feel that you and me
A.H.
(8va)
trem. bar
P.M.
H
A.H.
pitch: C
D
G5
could es - cape and hold the key to a par - a - dise
sl.
B5
that's true and free.
Yeah!
Harm.
(8va)
Chorus
E
Steal a - way,
steal a -

• Tablature Explanation/Notation Legend •

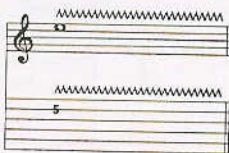
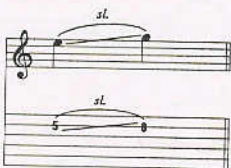
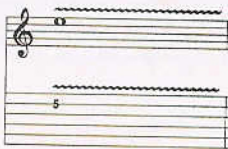
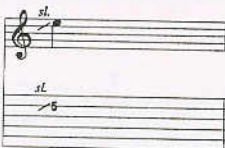
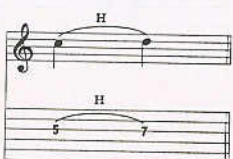
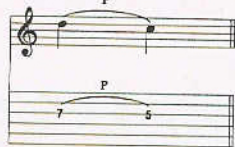
TABLATURE: A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and the fret of any note can be indicated. For example:

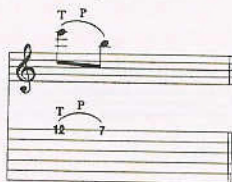
Definitions for Special Guitar Notation

BEND: Strike the note and bend up a half step (one fret).

BEND: Strike the note and bend up a whole step (two frets).

BEND AND RELEASE: Strike the note and bend up a half (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.

PRE-BEND: Bend the note up a half (or whole) step, then strike it.

PRE-BEND AND RELEASE: Bend the note up a half (or whole) step, strike it and release the bend back to the original note.

UNISON BEND: Strike the two notes simultaneously and bend the lower note to the pitch of the higher.

VIBRATO: Vibrate the note by rapidly bending and releasing the string with a left-hand finger.

WIDE OR EXAGGERATED VIBRATO: Vibrate the pitch to a greater degree with a left-hand finger or the tremolo bar.

SLIDE: Strike the first note and then with the same left-hand finger move up the string to the second note. The second note is not struck.

SLIDE: Same as above, except the second note is struck.

SLIDE: Slide up to the note indicated from a few frets below.

HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.

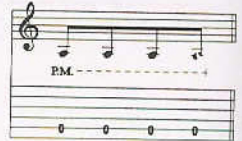
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.

TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.

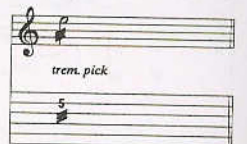
NATURAL HARMONIC: With a left-hand finger, lightly touch the string over the fret indicated, then strike it. A chime-like sound is produced.

ARTIFICIAL HARMONIC: Fret the note normally and sound the harmonic by adding the right-hand thumb edge or index finger tip to the normal pick attack.

TREMOLO BAR: Drop the note by the number of steps indicated, then return to original pitch.

PALM MUTE: With the right hand, partially mute the note by lightly touching the string just before the bridge.

MUFFLED STRINGS: Lay the left hand across the strings without depressing them to the fretboard; strike the strings with the right hand, producing a percussive sound.

PICK SLIDE: Rub the pick edge down the length of the string to produce a scratchy sound.

TREMOLO PICKING: Pick the note as rapidly and continuously as possible.

RHYTHM SLASHES: Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.

SINGLE-NOTE RHYTHM SLASHES: The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.

I Don't Know

Crazy Train

Goodbye to Romance

Dee

Suicide Solution

Mr. Crowley

No Bone Movies

Revelation

Steal Away (The Night)

U.S. $19.95

ISBN 1-57560-437-X

0 73999 26916 1

02500348